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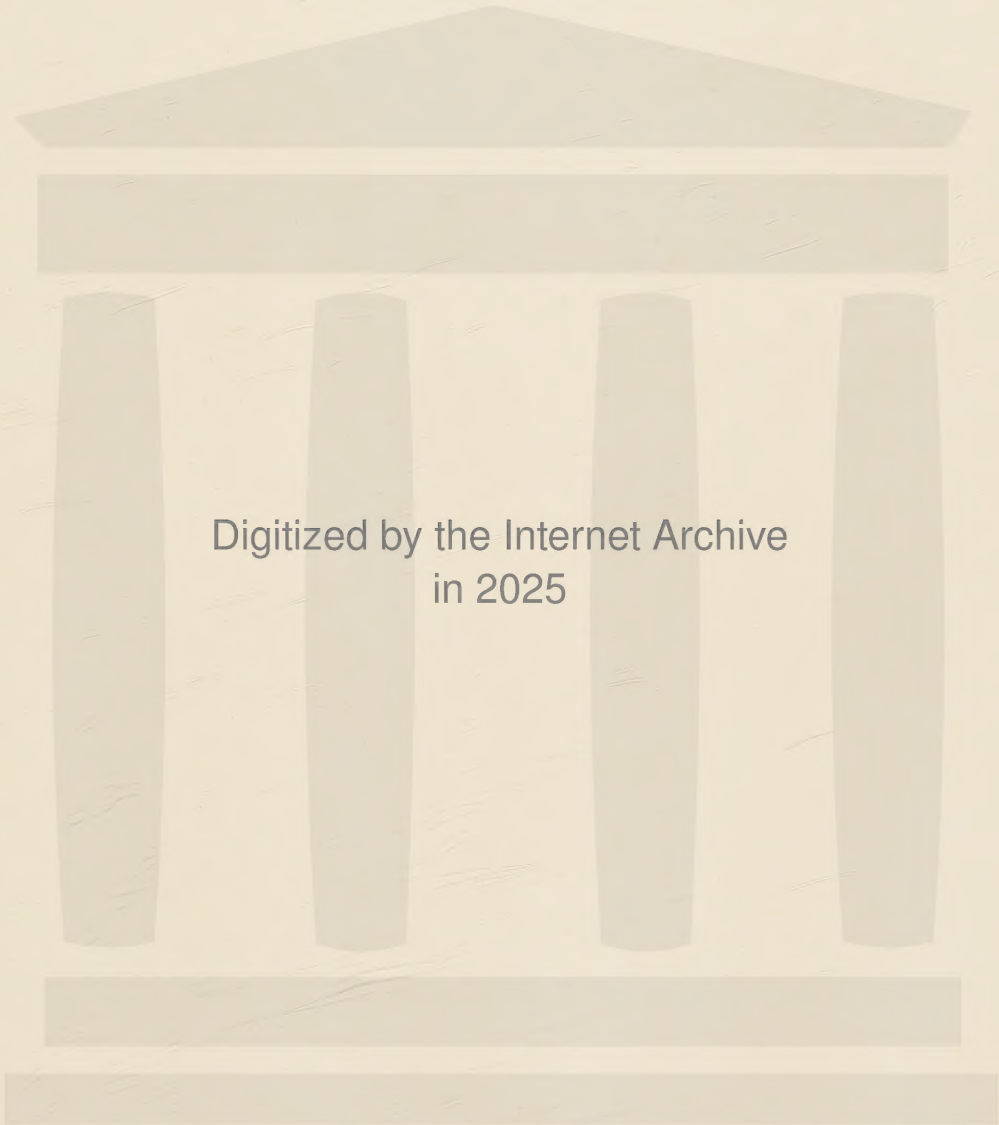
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I. CHINESE FRESCO, XIITH CENTURY (?)

THE BRITISH MUSEUM QUARTERLY — VOL. II. NO. 1

LONDON
PUBLISHED BY THE TRUSTEES
1927

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1. CHINESE FRESCOES: THE EUMORFOPOULOS GIFT.

THE gift by Mr. George Eumorfopoulos of the fifteen Chinese frescoes which he had already lent to the Museum for some months, is a truly magnificent addition to the collections of Oriental painting.

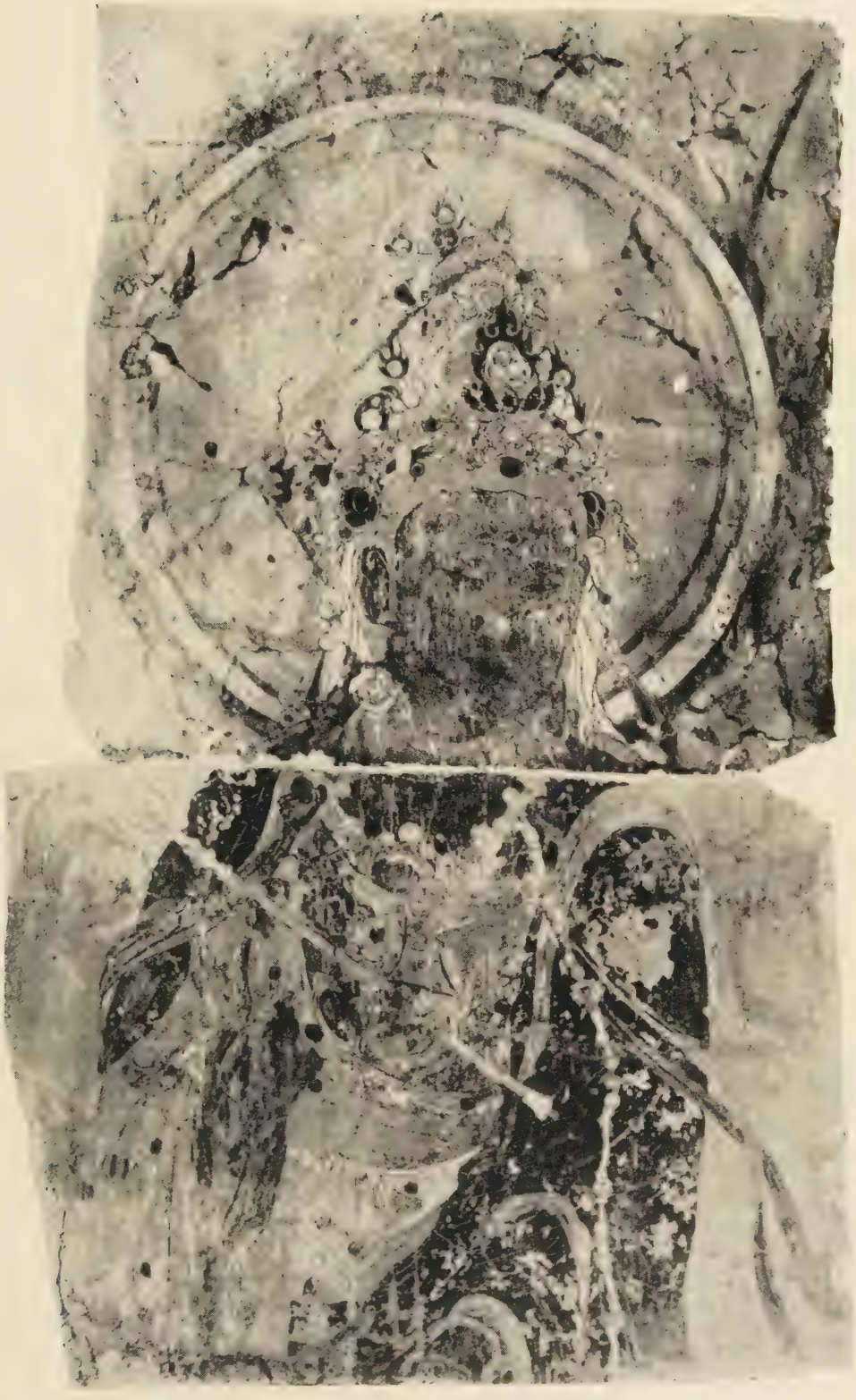
Among the Chinese paintings, rather more than four hundred in number, already in the sub-department of Oriental Prints and Drawings there was only one small fragment of fresco, acquired in 1925—a warrior on horseback, in the style of the Yüan period. In the Stein collection, also in the sub-department, there are a few interesting specimens of fresco; but these are from desert sites in Turkestan and are not truly Chinese. Particularly welcome therefore is this acquisition of works that represent for us something of that great tradition of fresco-painting which was the main glory of Chinese Buddhist art.

As is well known, the greatest works of Wu Tao-tzŭ, the supreme painter of China, were his frescoes, of which he is recorded to have painted over three hundred; and the T'ang dynasty, under which this renowned master flourished, was the great period for the fresco in China (7th–10th century). In A. D. 845 Buddhism was proscribed and the Buddhist temples were ordered to be abolished. It was then apparently that most, if not all, of the frescoes of Wu Tao-tzŭ and his followers perished. Fresco-painting continued to be practised, with the revival of Buddhism, but the genius of the painters in Sung and later times was devoted more and more to such themes as landscape, sages in their mountain haunts, idylls, flowers and birds; themes for which silk or paper was a more suitable medium than vast wall-spaces. Thus, in spite of the number of splendid frescoes known to have been painted in China, there have been preserved no such shrines of art as attract the world to Assisi, Siena, Arezzo, in Italy; there is nothing comparable to the great series of frescoes at Ajanta in India. Indeed, apart from the frescoes in the rock-temples at Tun-huang on the extreme western frontier, it was till quite recently taken for granted, even by the most ardent and inquiring collectors, that no Chinese frescoes of an early period had survived.

Just in the last three years a certain number of frescoes have come west. Among these are paintings of a particular type, notable for their colour-scheme of rust-red and sea-green and for the red outlines of the features, which all appear to come from the same temple or at any rate belong to the same school. Two of these are in the Fogg Museum of Harvard University, five are in the University of Pennsylvania Museum, Philadelphia, and fourteen have been given by Mr. Eumorfopoulos to the British Museum. These fourteen (Plates III, IV) are said to have come from a newly opened rock-temple called Yüeh Shan Tung in Shansi on the borders of Honan, a few miles north of Yüan-chu on the Yellow River. They must originally have formed part either of one immense composition, or of a group of compositions ; but we can only conjecture how the now detached figures were related to each other in the design. Of the fourteen, ten are of single figures, like those in America ; and of these ten five are Bodhisattvas, two are Temple Guardians (Plate IV *b*), two are ministrants holding offerings, and one is a saint in priestly robes holding an incense-burner (Plate III *a*). Besides these ten, there are four containing more than one figure, viz. : a group of two saints (Plate III *b*) ; a group of a saint and two attendants ; a Bodhisattva with a ministrant (Plate IV *a*) ; and a saint holding a begging-bowl, with two other figures. The flesh-tones are all more or less discoloured, and in some cases have gone very dark. This is attributed to the blackening of the vermilion used.

Even as disconnected elements of a vast scheme, which we have no means of accurately reconstructing, these figures are very impressive. Their scale alone is imposing, as some are over nine feet high ; but also they communicate a sense of life and energy. Though some of the Bodhisattvas (whom, apart from Avalokitesvara, it is difficult to identify) have both grandeur and grace, the artist's gifts are better brought out in the portraiture of the saints : he has an eye for human character, he is more at home on earth than in heaven.

To what period should these frescoes be assigned ? Though, at first sight, the general style recalls that of the ninth- and tenth-century paintings found by Sir Aurel Stein at Tun-huang, a closer inspection discovers characteristics in the details and the manner of



II. CHINESE FRESCO, XIIth CENTURY (?)

a *b*

III. CHINESE FRESCOES, XIVTH CENTURY (?)

drawing which point to a period decidedly later than T'ang. The elegant formula used for the drawing of the hands, with their fine tapering fingers and pointed nails like those of a Chinese lady ; the fact that Avalokitesvara is represented not in male but in female form ; the exaggeration and violence in the stormy draperies of the Temple Guardian, which seem a caricature of the style traditionally associated with Wu Tao-tzŭ—such symptoms as these point to a comparatively late period. How late precisely, it is difficult to say. So much vigour and grandeur still persist that one can hardly associate the painter with the relaxation of religious fervour and corresponding decay in the spirit of design which were brought about during the Ming dynasty. If these works belong to the Ming period it is the very beginning of the Ming. In any case the fourteenth century seems the likeliest date to which they may be assigned.

These fourteen frescoes are striking works, manifestly belonging to a great tradition. But there is nothing unexpected about them ; we are prepared by what we know already of Chinese Buddhist art, especially the Tun-huang paintings. The case is different with the remaining fresco of the Eumorfopoulos gift (Plates I, II). Here is something for which we were not quite prepared ; something unique. Nothing so far has been discovered like it, though the tradition to which it belongs is familiar. The subject is three Bodhisattvas, standing figures of colossal proportions. The fresco is nearly thirteen feet square, and the figures are more than ten feet high. The small reproduction here given indicates the design, but can barely suggest the majesty of the three figures and of course can convey nothing of the extraordinary beauty of the colouring. What is so remarkable in this fresco is the union of massive stateliness with ethereal suavity ; an atmosphere of spirituality is communicated ; we are lifted into another world. With all their grandeur, these celestial presences seem to be floating on the air ; a light wind just fluctuates their garments and the long pendants of jewels that hang from shoulder or girdle. It will be noticed that the main lines of the design tend to sweep in long downward curves from left to right ; a similar characteristic is found in another celestial vision, famous in

European art, the Madonna di San Sisto. In both cases stability is saved by diagonals devised in a contrary direction.

The colours used are few. As in the case of the other frescoes, there is an opposition between malachite green and rust-red (in the robes of the Bodhisattva on the left), but in both colours there is much more subtlety and depth of tone than in the other series ; another note is introduced by the clear scarlet in the robes of the Bodhisattva on the right ; the white which foils it is of beautiful quality ; and the ground against which the figures rise still shows, damaged as it is, the glow of the amber tone which originally suffused it. Though the design, like the colour-scheme, is ostensibly so simple, it is wrought out with a rich and subtle complexity. Isolate any square foot of it at random, and you will find that, as mere design and colour, it not only stimulates the eye but invites to prolonged contemplation.

This is undoubtedly the most august example of Chinese painting that has yet come to light.

The Buddhist triad here represented are probably Samantabhadra, Avalokitesvara, and Manjusri ; Avalokitesvara being in the centre. This triad of Bodhisattvas is found in Chinese Buddhist temples, placed in a position facing to the north ; and this is actually the position in which the fresco was found. For in this case, fortunately, we do for once know the place from which the fresco comes. This is the Ch'ing Liang Temple (an offshoot from the famous sanctuary of that name on Mount Wu-t'ai in Shansi) near Hsing Tang-hsien in Chihli, not very far from Chēng-ting on the Peking–Hankow railway. It consists of three buildings, now much dilapidated. The fresco was in the second of these chapels, but not on the wall of the building ; it was attached to the back of a gigantic wooden halo rising behind a statue of a seated Buddha. For the purposes of ritual, this was the proper place for the three Bodhisattvas, as the priests would pass in procession round the great Buddha image and pay homage, as they passed behind it, to the Bodhisattvas. None the less, it seems strange that a fresco painted on mud and plaster should have been used to adorn the back of the halo instead of the wood of the halo itself being carved and painted. Though

this may have been a Chinese practice, yet we cannot feel quite sure that the fresco was not originally, where we should expect to find it, on a wall, and was not transferred afterwards to the back of the halo.

An inscription on a stone tablet set up in front of this second chapel has been deciphered by Mr. Waley and Dr. Lionel Giles. It tells us that the temple was founded in the 28th year of Ta-ting, i. e. A. D. 1188. It was wrecked by soldiery and rebuilt in the 22nd year of Yung Lo, i. e. 1424 ; and restored in 1466–8. The tablet was put up in 1485.

It seems probable, though there is no certainty on the point, that the painting was made in the twelfth century. From internal evidence alone we might have been inclined to place it earlier, and assign it to the latter part of the T'ang period. But we must admit that the material available for a comparison of style is very scanty.

If we may regard this as a work of the late twelfth century, the general conception of the art of that period needs a certain reconsideration. We are accustomed to associate the painting of this time with the landscape art of Ma Yüan and Hsia Kuei, with the monochrome pictures inspired by the doctrines of Zen, with paintings of Arhats, single or in groups, recalling in no way the style of the *Three Bodhisattvas*. This is no doubt because our knowledge of Sung painting is mainly derived from the Japanese collections ; and the ink-landscapes of Southern Sung were the particular passion of the Japanese collectors in Ashikaga times, when this art was out of fashion in China. Hence we have probably a one-sided view of Sung painting. While in Hangchow Ma Yüan and Hsia Kuei painted mountains and torrents and sages contemplating the moonlight or the running water, in the northern provinces, under Mongol rule, the T'ang tradition may well have persisted and an older style, uninfluenced by Zen ideas, have prevailed. Yet we are hardly prepared for design so monumental, animated by so deep a spiritual emotion. It is true that a certain grace and sweetness in the flow of the lines mitigate the massive grandeur of the Bodhisattvas : probably a T'ang painting of this subject would be more tremendous in energy and force. But we might well have expected that by the twelfth century the great tradition of Buddhist art, culminating in

the frescoes of Wu Tao-tzŭ in the eighth century, would have become fatigued and enervated, fixed in the routine of prescribed and repeated formula. On the contrary, in this fresco we feel the interior glow and fervour of faith still radiating from these superhuman presences ; it is by no means an external tradition living on its past. Whether this is a typical work of the time, or exceptional, is a question which we cannot answer. In any case this painting probably brings us nearer to the grandeur of the lost Buddhist masterpieces of T'ang than any work we have known hitherto.

Mr. Eumorfopoulos's splendid generosity has placed the Museum, so far as this particular province of Chinese art is concerned, in a position at present unrivalled. L. B.

2. SUMERIAN STONE SCULPTURED VASES.

NOTABLE additions have recently been made to the collection of works of art of the early Babylonian (Sumerian) period, independently of the valuable acquisitions from the excavations at al-'Ubaid. Chief among these additions are the two stone vases illustrated on Plate V, with ornament in very high relief, which take rank among the finest examples of Sumerian art in this or any other museum. They date to about 3000 B. C., the period, probably, of the First Dynasty of Ur, to which the Sumerian works of art from al-'Ubaid also belong. These two vases, however, were found at Warka, the ancient Erech, some miles up the Euphrates from Ur and on the opposite bank. Many of the Sumerian objects recently acquired for the Museum have also come from Warka, which in the older Sumerian period seems to have been the seat of a strongly individual and vigorous school of sculptors, the work of which is well exemplified in the two vases before us.

Both are shallow conical cups, each cut out of a block of softish limestone, with elaborately carved supporting groups in such high relief as to be practically in the round. The first (No. 118361, Plate V *a*) is supported by a composite group of two lions attacking a bull. The bull has the characteristic flat curved horns of the Babylonian bull in art, representing probably *Bos primigenius*, the aurochs, and the lions, which closely resemble those on a limestone ceremonial

a *b*

IV. CHINESE FRESCOES, XIVTH CENTURY (?)

a

b

V. SUMERIAN STONE SCULPTURED VASES

mace-head of the same period and style already in the Museum (from Sippar, found by Rassam, No. 92681), have the characteristic circular muzzle of the Sumerian lion-face. The treatment of the legs and claws is curiously flat. The tails of the lions are placed close along their backs, and between them is a space probably for the handle of a metal holder which originally was intended to grip the vase. Part of one of the lions is broken away, but otherwise the object is in fine condition. It measures 5 inches (12.7 cm.) high by $4\frac{1}{2}$ inches (11.4 cm.).

The second vase (No. 118465, Plate V *b*) is supported by two heroic male figures 'dompting' or strangling bulls. Above each bull on either side is the holy storm-bird, the eagle Zū, who is closely associated with bulls in Sumerian iconography, and in his lion-faced form is well known by his Sumerian name of Imdugud or Imgig. Here, however, he is a simple bird, with eagle-head. The two heroic figures are of the type generally known as or associated with that of the demigod Gilgamesh or Enkidu, though its correct identification is as yet unknown. They are hairy and bearded, like Enkidu, and are naked but for a cord around the waist. The bulls are of a shorter-horned type than the aurochs. This vase, while of greater interest from the iconographic point of view, is not so vigorously carved as the first. It is, however, probably the most ancient Babylonian piece of sculpture representing the human figure practically in the round. It measures 5 inches (12.7 cm.) in height and length; $3\frac{1}{8}$ inches (7.9 cm.) in width. The lower part of the legs of the figures are broken off.

After these two *chefs d'œuvre* should be specially mentioned part of a flat bowl of a soft greenish-grey schist or potstone, as it is called in India, where the same stone is habitually used to this day as the material of household utensils. At al-'Ubaid a fragment of a bowl of this stone has been found unadorned. The sculptured example here described (No. 118466, Plate VI, *a* and *b*) is also said to have come from Warka. It bears carved in ordinary low relief on its outer side a highly interesting representation of a swine-hunt in the Babylonian marshes. Two men in a *belam* or native boat with high curved prow, such as is still used in those regions, are pursuing swine

with dogs. They are stark naked, as they would be on account of the heat. One is paddling, the other sticks with a long pole-spear a heavy and hairy boar, with well-characterized tusks and short and little tail represented as ending in a fork, which is precisely the way in which the Egyptians represented the tail of their god Set, who was apparently a pig. Beyond the boar is a hound, represented as of the same size and figure as his quarry, but with equally characteristic lop-ears and upcurled tail. Beyond him is another boar, so that probably hogs and dogs alternated in a procession round the rest of the vase, which is broken away. It measures 6¼ inches (15.8 cm.) in diameter by 2¾ inches (7 cm.) in height.

This is a very interesting example of early Sumerian art, and has been exactly paralleled in shape and style by a portion of a precisely similar flat bowl of black slate, on which are a series of recumbent long-horned oxen and swine alternately (No. 116456), found by Mr. Woolley at Ur in 1922 (Plate VII *a* ; *Ant. Journ.* iii (1923), Pl. xxxiii, U 210). The animal figures are treated in precisely the same way as in No. 118466, and the pig has the same forked tail. Both bowls are possibly a little older than the two large vases, and may be dated about 3100 B. C. The style is crude, but in a stone both soft and coarse like this potstone it would not be expected that very fine effects would be obtainable. After all, style depends very much upon material.

No. 118466 with its pure genre subject is no doubt an object of ordinary use with no religious signification, unless it were to ensure good hunting to the owner, whereas the two large vases were undoubtedly designed for ritual purposes, the subject of the hero dompting a lion or bull with the aid of the storm-bird being entirely religious, while the fight of bull and lion also had mythological reference, and the similarity of form and design of the two vases shows that they were both made for the same purpose.

Besides these examples of sculpture we publish some interesting portions of blue slate vases with bands, disks, and rosettes deeply cut for the reception of coloured inlay, the colour-traces of which still remain here and there (Plate VII*b*). These vases are apparently 'fillers' of a type used for ritual libations. The fragment has four

a

b

VI. SUMERIAN STONE SCULPTURED VASE

a

b

VII. SUMERIAN STONE SCULPTURED VASES

perforations each for a separate stream : this no doubt had significance. The inlay decoration on this piece is disposed in a zigzag band between parallels. Another is evidently unfinished, the boring through of the cone of the filler not having been completed. Apparently they were made in separate pieces, to fit into others, a style of stone vase-making known also to the Egyptians and the Minoan Cretans. The tall vase (No. 118467), which has part of one side missing, measures $5\frac{3}{4}$ inches (14.6 cm.) high ; the unfinished piece (No. 118468), $3\frac{3}{4}$ inches (9.5 cm.) high by $2\frac{3}{4}$ inches (7 cm.) diameter ; the perforated piece, 2 inches (5.1 cm.) high by $3\frac{5}{8}$ inches (9.2 cm.) diameter. H. R. H.

3. BABYLONIAN ANTIQUITIES.

A MISCELLANEOUS collection of Babylonian antiquities recently bought contains some inscribed material, including two parts of polygonal prisms ; one has a long list of kinds of stones on each of its sides, the other is an inscription of Libit-Ishtar, king of Isin, about 2000 B. C. ; the latter is, however, very much broken. Part of a barrel cylinder bears a dedication by Ashurbanipal to the goddess Ishtar of Erech, and the head of a large clay cone is shown by its text to have come from a temple at Sinkarah (Larsa), built by a wife of Rim-Sin, the rival of Hammurabi. There are also specimens of the oldest kind of temple-accounts from Lagash, private letters of the period of the First Babylonian dynasty, and a letter from a new Babylonian king, unnamed, to one of his servants.

A fragment from the shoulder of a stone statue has inscribed upon it part of an archaic Sumerian deed concerning sale of land, and a similar fragment in black diorite still bears the name of the person represented. An early stone statuette of a bull is also included, and an interesting set of Sumerian copper weapons, comprising axe and adze-heads, part of a curved scimitar or *khepesh*-sword, and a double harpoon ; besides a bronze incense-vessel of later date, and ten terracotta figurines and plaques. H. R. H.

4. A GREEK VASE OF DIPYLON STYLE.

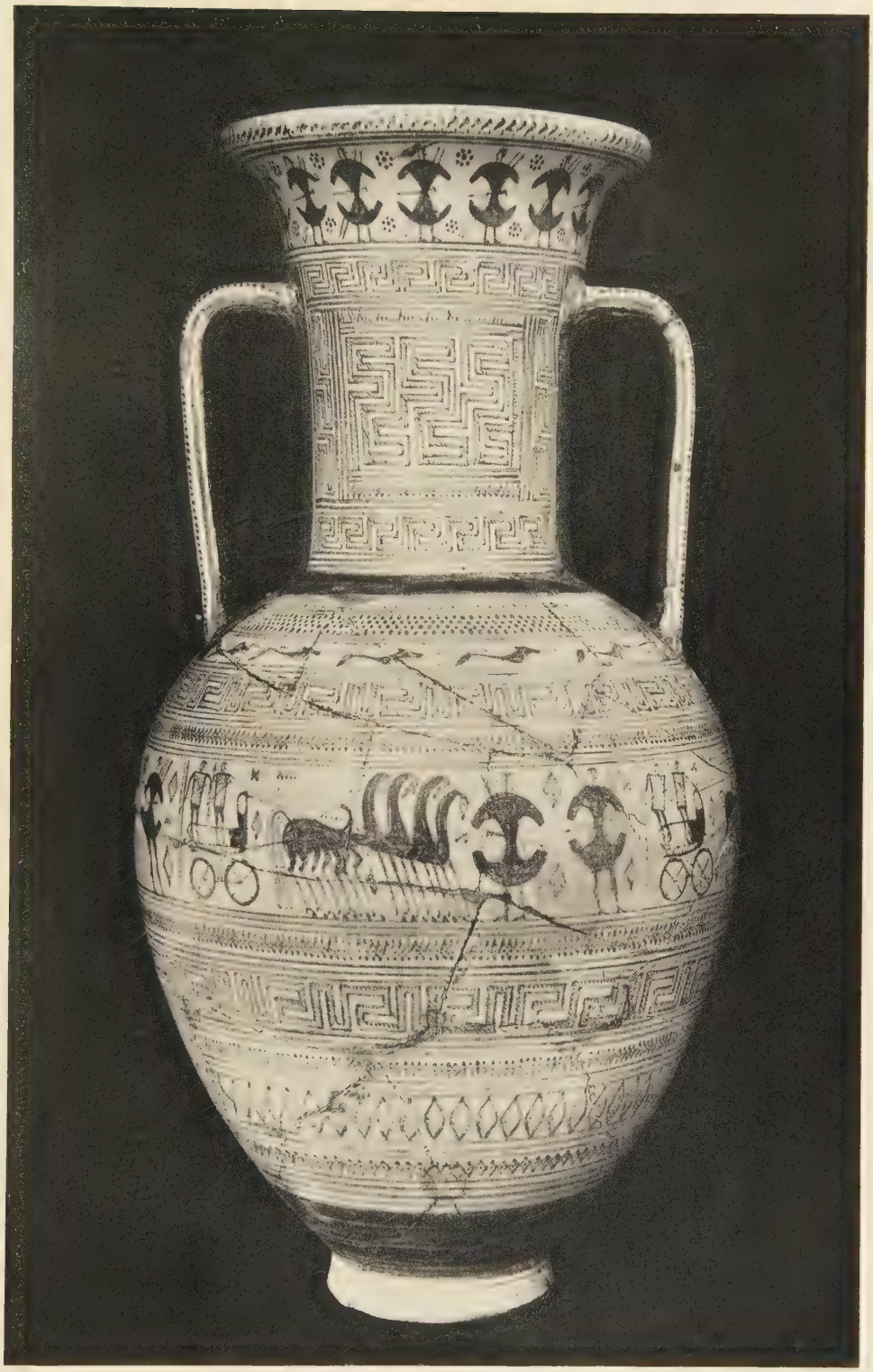
THE Department of Greek and Roman Antiquities has recently acquired a very fine specimen of what is known as Dipylon ware,

a special class of early Athenian pottery of the geometrical period, dating from about 800 B. C. (Plate VIII). This vase was formerly in the collection of Chevky Pasha, and was included in a sale at Sotheby's in November 1926. It stands 30 inches in height, and is in excellent condition, although mended in places, but nothing is missing and there have been no restorations. An interesting feature is the bronze disk which was found with it and serves as a cover to the vase.

The geometrical vases of the Dipylon class are nearly all of large size and richly decorated, and are so called from the fact that most of them have been found near the Dipylon gate to the west of Athens in the potters' quarter (Kerameikos). It is supposed that these large vases were used as monuments for the decoration of tombs in the cemetery which lay just outside the gate, and where in later times lekythi of stone fulfilled the same purpose. 'In form, technique, and decoration,' says a recent writer, 'they rise to the greatest perfection and highest richness.'

The present example is covered with decoration from head to foot, including geometrical patterns, animals, and figure-subjects. Round the lip is an effective frieze of birds (probably geese), and round the upper part of the neck a frieze of warriors marching to the right, each carrying two spears and the characteristic large shield of the period, in the form of an oval with an oval piece cut out from each side, entirely concealing the body. The main part of the neck is covered with key-patterns arranged in a framed panel on each side. On the shoulder of the vase are five bands of patterns, the middle one having a frieze of running dogs. Round the middle of the body is the main frieze, consisting of four-horse chariots, each containing two men armed with spears, alternating with pairs of warriors of the same type as those on the neck. The vacant spaces in the field are dotted with zigzags, lozenges, and other patterns. Below this are five more bands of geometrical patterns, and round the foot is a band of concentric circles. The handles are also ornamented with concentric circles. Thus it will be seen that almost the whole available surface of the vase is covered with decoration.

As is usually the case with vases of the geometrical period, the drawing of human figures is wholly conventional, and at the same



VIII. GREEK DIPYLON VASE

IX. ROMAN PORTRAIT-BUST, IIIRD CENTURY

time of the utmost rudeness, and the same may be said of the horses with their elongated necks and attenuated heads. The device of covering the bodies of the warriors with their shields is doubtless a means of evading the problem of rendering the human form ; in the case of the men in the chariots, the body is a mere rectangle filled in with parallel lines to suggest the rendering of drapery. Hardly any attempt is made to indicate the heads or features with any approach to accuracy. The running dogs on the shoulder are also unnecessarily elongated, but there is more naturalism in the row of geese on the lip. On the other hand, the geometrical patterns are executed with considerable care and accuracy.

There are not more than three or four other vases of the type known which rival the new Museum specimen. Others have more elaborate figure-subjects, such as Nos. 199, 200, 214, and 215 in the museum at Athens, which have representations of funeral processions and kindred subjects ; others again, such as the well-known vase in New York, found by Cesnola at Curium in Cyprus, are remarkable for the richness and variety of the ornamental patterns employed. But on none of these do we find the same rich combination of figure-subject and ornament as in the Museum specimen.

H. B. W.

5. ROMAN PORTRAIT-BUST OF THE THIRD CENTURY.

ANOTHER recent acquisition of the Department of Greek and Roman Antiquities is an interesting portrait-bust, which from its style and treatment undoubtedly represents some Roman personage of the second quarter of the third century after Christ (Plate IX). The bust is in good condition, except that the nose is nearly all broken away and the left ear damaged. It represents an elderly man with a care-worn expression, whose hair and beard are clipped quite close to the skin, in the fashion affected by the emperors Gordian I and Maximus (A. D. 235–8). Over the left shoulder hangs the end of a cloak. The bust has been subjected to a drastic working-over at some period, and its surface presents a strong contrast to that of the head, but there has been no restoration. It has been

suggested that this is really a bust of the Trajanic period used again in the third century, and from its form and proportions it would be quite possible to reconstruct the bust in imagination with such a head as that of the Emperor Trajan. In the disturbed times of the third century, when events moved rapidly and emperor succeeded emperor with bewildering rapidity, it is conceivable that in order to provide busts of newly elected princes recourse may often have been had to altering older busts of forgotten Romans of the past.

Whether the new bust actually represents a Roman emperor is difficult to say. If it does, the choice lies between Maximus and Gordian I. But although there is a strong resemblance between the bust and the head of Maximus on his coins, the early death of the latter precludes the possibility of it being his portrait. There is on the other hand no close resemblance to the bust of Gordian already in the Museum (No. 1921), which represents a man in early middle age. As, however, Gordian I did not succeed to the purple until he was eighty, it is quite possible to allow for an alteration in his features during thirty or forty years. The other bust may portray the calmness of a respected provincial governor enjoying the peace and prosperity of the days of Septimius or Alexander Severus; but in the new one, if it does represent Gordian, we might picture a harassed and age-worn man trembling at the prospect of his new responsibilities, as Gibbon describes him (Chap. VII).

H. B. W.

6. PERSIAN POTTERY.

THE six pieces of Persian pottery deposited on indefinite loan by Mr. Harvey Hadden are an important addition to the Museum collection. They comprise a jar and two basins of lustred pottery and three bowls decorated with lightly fired enamels of the kind known as ' Rhages polychrome '.

Rhages, the ancient capital of the Djebal, one of the richest and most populous cities of Persia, was laid waste in the Mongol invasion in 1220. It is true that an attempt at its restoration was subsequently made ; but its place was already taken by Veramin and Teheran, and it ceased to have any importance after the middle of the fourteenth century, though it was not entirely deserted till the seven-

X *a*. RHAGES POLYCHROME BOWL

X *b*. RHAGES POLYCHROME BOWL

XI *a*. RHAGES POLYCHROME BOWL

XI *b*. LUSTRED PERSIAN
ALBARELLO

teenth. In its days of prosperity Rhages must have been one of the chief centres of the ceramic industry in Persia. Excavation in its ruins, unfortunately carried out without any scientific system, has produced quantities of fragments of pottery which show great variety and a skilful workmanship. A series of these fragments in the Museum collection could be made to prove the possibility that all six of Mr. Hadden's specimens are of Rhages make ; but we shall only insist on this attribution in the case of the enamelled ware, which does not appear to have been made elsewhere.

The Rhages polychrome, like most of the contemporary Persian pottery, has a sandy white body. This is covered with an opaque warm white glaze, on which are designs painted in dry red and black pigments, manganese violet, blue and turquoise, heightened by touches of leaf gilding. All the colours except the blue have a peculiar mat surface.

The two bowls with rounded sides are quite typical in their colours and designs. On one (Plate X *a*) is a throned figure, with nimbus, flanked by two (?) dancers, the spaces filled with sphinxes and arabesque designs. In the other (Plate X *b*) are three horsemen, also nimbed, and two formal trees with birds, while minor figures, sphinxes, and arabesques fill the spaces. Both have a band of Cufic characters inside and a Nashky inscription outside, and a dentate border. The mat colours and gilding produce the effect of subdued splendour, and the drawing recalls that of the contemporary miniatures. There can be little doubt that this fine pottery belongs to the best period of the industry at Rhages, about the year 1200 : and it has been suggested that the Court miniaturists had a hand in its decoration.

The third bowl (Plate XI *a*) is of a different form which resembles that of the old English posset pot. It was evidently designed for a hunter, for the handles are in the form of cheetahs, animals which the Persians trained to help them in the chase, and the two spouts are in the form of deers' heads. The colouring is of the usual kind, but the ornament is more formal and less interesting, consisting of arabesque foliage, knots, and birds, with the usual inscriptions.

The three remaining specimens are decorated with lustre painting on a creamy white ground. They are all of the familiar sandy white

ware. The lustre is painted over the glaze in the form of a metallic salt (copper or silver, sometimes the two combined, are believed to be the usual metals), which, when fired in a special kiln, deposits a thin film of metal on the surface of the ware. This film is usually of a golden or golden-brown colour, but, when thin enough to allow the light to penetrate it, it kindles with beautiful ruby red reflections.

The jar (Plate XI *b*) is of the form known as *albarello*, and it is painted with golden-brown lustre with ruby reflections ; there is blue glaze inside the neck and a touch of blue on the outside. The main design consists of four medallions of seated figures. The dish (Plate XII *a*) has medallions of figures, and a band of horsemen and formalized cypress trees, in brown lustre with touches of blue : the back is coated with blue glaze.

The basin (Plate XII *b*) has a horseman and cypress trees in the centre, a band of bird medallions on the sides, and arcaded ornament on the back. It is difficult to give the chronology of these lustred specimens within a century. On the one hand they differ little in the style of their designs from the Rhages polychrome which we have placed about 1200. On the other hand they have obvious affinities with the lustred star tiles, many of which are dated in the fourteenth century.

Nor can their place of origin be more definitely stated. Rhages, Veramin, Hamadan, Koum, Natinz, and doubtless many other cities are credited with the manufacture of lustre ware, which was probably very widespread in Persia.

The inscriptions on all these pieces are of an ornamental character.

R. L. H.

7. THE DĪVĀN OF ẔU 'L-FAḴĀR.

IT is now very seldom that opportunities occur for acquiring important early works of Persian literature which are not already represented in any known collection. The British Museum has therefore been eminently fortunate in securing recently a fine complete copy of the unique Dīvān or poetical works of Sayyid Ḳiwām ul-Dīn Ḥusain ibn Ṣadr il-Dīn 'Alī of Shirvan, better known under his literary title of Ẕu 'l-Faḳār. Hitherto our acquaintance with his works was based upon the few brief quotations preserved in

Taẕkirahs or 'Lives of Poets' and in an anthology in the Bodleian Library. The manuscript lately acquired by the Trustees of the British Museum is an octavo volume of 233 folios, written in a beautifully clear and neat *naskhī* hand by 'Alī ibn Mūsa ibn Ḥasan ibn 'Alī Namā'irī (?) in A. H. 745, corresponding to A. D. 1344, only fifty years after the poet's death, if the traditional date for the latter be accepted. The poems contained in it are mainly *ḳaṣīdahs* or odes, with some *ḳiṭ'ahs* or fragments of odes and a number of quatrains at the end. There are no *ghazals* or lyrics, although a lyric strain runs through large parts of many *ḳaṣīdahs* and is especially strongly felt in the quatrains. The author, according to Daulatshāh, was recognized as standing in the front rank of the *ḳaṣīdah*-writers of his day, including even the great Niẕāmī of Ganja, and in the technique of versification he had no rival except Salmān of Sāva. It became customary among Persian poets immediately after the Mongol invasion to weave their poetic names into the *maḳṭa'* or last two lines of their *ghazals* or short odes, but rarely in their *ḳaṣīdahs*. Ẕu 'l-Faḳār, however, although he flourished shortly before and during the early years of the Mongol domination, weaves his name very frequently into the *ṭalab* or part of the ode where the poet introduces a personal request or expresses a desire.

Since it is clear that Ẕu 'l-Faḳār was acknowledged by his contemporaries to be one of the foremost of their poets, it is difficult to account for the fact that this is the only known copy of his works. Was the Mongol invasion with its attendant troubles the cause of their disappearance, as happened in the case of other inestimable treasures? Or was he condemned to oblivion by the fact that he never sang in the mystic strain which in his day became the fashion of the hour, a tendency so strong that even Sa'dī, who was no mystic by temperament, bowed to it? But there is another reason for his failure to be cultivated and copied, which is quite as probable as either of the two above mentioned.

If the scribe has faithfully copied from an authorized archetype, we notice at once that our author commences his poems in a manner that differs markedly from that of all the other great poets. He

does not begin with the formal *bismillāh*, but uses the less conventional phrase ' And surely the mention of God is the highest act '. Then we miss the usual long poem in praise of Muḥammad and the holy family. The references to Muḥammad throughout the book are very few, and the author's attitude towards Islām seems restrained. And if our interpretation of a couplet on fol. 216 is correct (the line is defective, having probably been copied from an illegible archetype), he calls himself a *kāfir* or unbeliever, perhaps ironically, from the standpoint of orthodox Muslims, who refused to credit him with sincerity on account of his lack of enthusiasm. E. E.

8. SEALS AND RINGS (CROFT LYONS COLLECTION).

THROUGH the generosity of Mill Stephenson, Esq., F.S.A., the Museum has been enabled to select from the collection of medieval and later seals bequeathed to him by the late Lt.-Colonel Croft Lyons any examples regarded as desirable additions, and more than two hundred and fifty have been chosen. The strength of the collection lay chiefly in signet rings and seals dating from the sixteenth to the eighteenth century, and the majority of the selected examples are of this late period. The Middle Ages are, however, represented by a small series of matrices in silver and bronze, the finest seal in the whole collection being the fourteenth-century silver matrix of Thomas de Rokeby (Plate XIII *b*), an admirable example of heraldic seal-cutting, formerly in the Waterton collection and illustrated in the Catalogue of the Heraldic Exhibition of the Burlington Fine Arts Club ; another medieval silver matrix of fine quality is the fourteenth-century seal of Simon Covent, probably Flemish (Plate XIII *c*). Bronze matrices of interest also illustrated are those of Sir William Norreys, Sheriff of Oxon and Berks in 1481–2 and 1486–7, with shield of arms and castle (Plate XIII *a*) ; of the Guild of Merchants of Volterra (with kneeling figure and tree, Plate XIII *d*) ; and of Bartholomew Ulich, with lions addorsed (Plate XIII *f*). Among seals of the sixteenth and early seventeenth centuries may be mentioned the Flemish silver matrix of Jan Pouwels, bearing on the back the date 1583, and a series of gold signet rings with armorial bearings, the two finest (Plate XIII *g*, *i*) being that

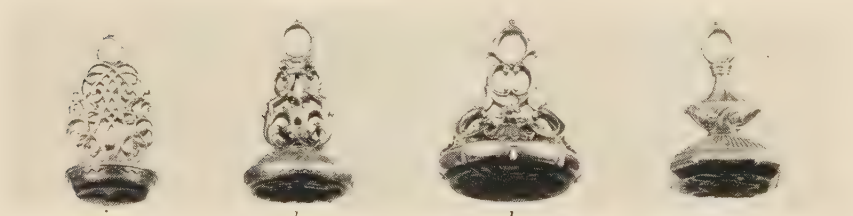
XII *a*. LUSTRED PERSIAN DISH

XII *b*. LUSTRED PERSIAN BASIN

a *b* *c*

d *e* *f*

g *h* *i*



j *k* *l* *m*

n *o* *p* *q*

XIII. SEALS AND RINGS

of Sir Roger Wilbraham (d. 1616), Master of Requests to Queen Elizabeth, Solicitor-General for Ireland in 1586, and holder of other offices, and the massive ring of a member of the Danby family, formerly in the Rosenheim collection, and like the Rokeby seal published in the Heraldic Catalogue. The former of these two signets belongs to the type in which the arms are engraved in crystal, through which are seen tinctures applied at the back, a type well illustrated in contemporary portraits, for instance those of Sir Nicholas Bacon and Archbishop Cranmer in the National Portrait Gallery.

To the later seventeenth century belong two remarkable seals, both illustrated here (Plate XIII *h*, *e*). The first belonged either to Lady Charlotte or to Lady Anne Fitzroy, daughters of Charles II by Barbara Villiers, the matrix, which is of steel, bearing the royal arms with a baton sinister ermine ; it is finely mounted in a gold handle with delicate floral designs in contemporary English enamel. The second is that of Richard Towneley (d. 1628), the large silver matrix showing eighteen quarterings and four crests. The numerous small seals worn on the person from the later seventeenth to the early nineteenth century are represented by full series of the principal types, the handles being of gold, silver, and steel ; a few characteristic examples are shown in Plate XIII *j–q*. All have the arms of the wearer, and together they offer a comprehensive illustration of the heraldic engraver's art in England throughout the period named. In the earlier years the arms were often cut in the metal, in the later they were commonly executed on carnelian and other stones. With the seals are three silver hawks' vervels of the seventeenth century, two with the name and arms of William Sherard of Stapleford, knighted in 1622 and created Baron Sherard in 1627, the third with the arms of Degge, probably made for Sir Simon Degge (1612–1704), High Sheriff of Derbyshire in 1673. Such vervels are of great rarity ; they were so small that unless carefully preserved their loss was certain. Mention should also be made of three cylindrical wax-holders, with arms for use in sealing engraved upon the lids.

This valuable gift of Mr. Mill Stephenson renders the series of

later English seals so complete that further acquisitions will only be necessary in exceptional cases. The Croft Lyons collection was strong in precisely the period in which the Museum collection was weak ; a recognized lacuna has thus been filled. O. M. D.

9. THE DISCOVERY OF AFRICA.

THE Department of Printed Books has received a valuable donation and an important contribution to the history of African exploration in Volume I of *Monumenta Cartographica Africae et Aegypti* by H.H. Prince Youssouf Kamal of Egypt. This is the preliminary volume of an extensive work which will deal with the most important maps and geographical representations of every part of Africa from the earliest times to the present day. Conceived in the first instance as a patriotic task, the work is dedicated to the author's direct ancestor Mehemet Ali, Pasha of Egypt 1805–49, whose portrait is reproduced in the first volume.

Volume I contains all the known descriptions of any part of Africa before the time of Ptolemy. Besides voyagers' accounts such as those of Harkouf—who made a journey into Nubia about 1500 B. C.—Sataspes, Hanno, and the pseudo-Arrian, the author has printed references to Africa found in classical literature, including some from the plays of Aeschylus and Aristophanes, and relevant passages from Herodotus, Pomponius Mela, Pliny, and other sources. High tribute is paid to Sallust as a geographer.

The descriptions are illustrated by nearly a hundred maps, printed in heliogravure. Among these is a remarkable representation of the course of the Nile from a painting on a sarcophagus dated about 2760 B. C. In the numerous historical or 'reconstruction' maps good use has been made of the work of Lelewel and Miller.

E. L.

10. CHELSEA PORCELAIN GROUP.

THROUGH the generosity of Viscount Bearsted, M.C., the Department of Ceramics has acquired, as a gift through the National Art-Collections Fund, an unusually large and magnificent group of Chelsea porcelain (Plate XIV). It illustrates the subject known as 'The Roman Charity' or *Caritas Romana*, and the instance

XIV. CHELSEA GROUP, 'THE ROMAN CHARITY'

XV. CONTINENTAL PORCELAIN GROUP

of filial piety which it commemorates on the part of Pero to her captive father Cimon is recorded by Valerius Maximus and Plutarch, and is a favourite theme for sixteenth- and seventeenth-century painters. The present group appears to be based on an engraving after Rubens. His painting of the subject in the Rijksmuseum at Amsterdam shows close resemblance to the Chelsea composition, although certain details, such as the position of the father's left hand and left foot, have been modified for translation into three dimensions. This painting is illustrated in connexion with the Chelsea group in an article in *Apollo*, Vol. v, p. 205.

The group is marked with the gold anchor and rests on a base of 'mazarine' blue and gold. It may be dated with confidence to some year between 1760 and 1770. In the latter year the Chelsea factory was bought by William Duesbury of Derby, and an advertisement of May 1769, quoted by Nightingale in his *Contributions towards the History of Early English Porcelain* (p. xxvii), announces the sale, among other specimens of Chelsea porcelain, of 'very large and curious groups, particularly two groups of the Roman Charity'. It is not certain whether this sale was actually held, since an advertisement of a sale at Christie's in the following year (Nightingale, p. xxviii) contains precisely the same items, including the two Roman Charity groups. Fortunately a catalogue of the latter sale has been preserved and is reprinted in full by Nightingale (p. 1). From it two extracts may be quoted :

'First day's sale. Lot 76. *One very large and curious group*, representing the Roman Charity, on a pea-green and gold pedestal. 6l. 16s. 6d. . . . Fourth day's sale. Lot 76. *One very large and curious group*, representing the *Roman Charity*, upon a very magnificent blue and gold pedestal. 8l. 15s.'

The group was formerly in the collection of Mrs. Radford, and is illustrated in colours by William King, *Chelsea Porcelain*, Plate 4. A few years ago it passed into the collection of the late Lord Bearsted, the donor's father. Only one other example of the group, and that without a stand, is known to exist ; it is in the collection of Mr. F. E. Sidney, and is illustrated by Solon, *Old English Porcelain*, Fig. 26, and by William King, *English Porcelain Figures*,

Fig. 39. The name of the modeller is not known, but it may be asserted with confidence that the group is an independent creation and not a mere copy of a Meissen or Sèvres original.

H. with stand, 21 inches. W. K.

11. CONTINENTAL PORCELAIN GROUP.

THIS recently purchased group (Plate XV) is in the rococo style characteristic of the lesser German porcelain factories of about 1770. It represents a girl singing from a book of music, while a man beside her is playing a flageolet. On the ground is a violin ; behind the man is a pillar, which supports his hat and a bottle. The appearance of the base suggests that it was originally made to fit into a socket of some kind, perhaps as part of a larger centrepiece ; in front is a mark in blue enamel, which does not appear very clearly in the reproduction. It represents two interconnected pairs of crossed lines and was probably, like so many porcelain marks, suggested by the crossed swords of the Royal Saxon Factory at Meissen. The pigmentation is characteristic ; a maroon pink is used for the man's breeches, the girl's flowered bodice and shoes, and the rococo scrollwork, the man's coat is a pale biscuit colour, while the girl wears a brilliant green cloak and a yellow skirt. Yet it has not been possible hitherto to trace the factory or even the country of origin. The vendor's opinion that the group is Dutch, made at Weesp or Oude Loosdrecht, is untenable. At first sight it would seem likely that we have here the product of one of the smaller German factories in Thuringia, but none of the ceramic authorities in Germany who have been consulted is prepared to concede the possibility of this. It may be added that the mark on this group, although not to be found in the ordinary repertories of porcelain marks, is given in various works on Russian porcelain as having been in use at the factory founded at Verbilki in 1758 by an Englishman named Gardner and moved in 1780 to Tver, near Moscow. The most recent reference is in A. Rozembergh, *Les Marques de la Porcelaine Russe, Période Impériale*, Pl. XXXVIII. Unfortunately so little is currently known in the west of Europe about Russian porcelain, owing to the absence of examples and the

lack of thoroughly illustrated monographs, that it is impossible to say more at the moment than that the mark is known to have been used at Gardner's factory. The modelling is however of far finer quality than in any figure-sculpture that has been hitherto reproduced as a Gardner product.

H. 8.5 inches. W. K.

12. JAPANESE COLOUR-PRINTS.

AMONG ten Japanese colour-prints purchased in April for the sub-department of Oriental Prints and Drawings a woodcut by Utamaro is remarkable both for its great rarity and for the unusual representation of the reflection of a figure in water. Under a bridge on the Sumida, a pier of which is seen, a boat has been moored : a girl is angling and has caught a small fish which she is about to take off the hook ; she stands above a young man who leans over the side of the boat to dip a red lacquer *saké*-cup in the water and at the same time seems fascinated by his own reflection. The print is a small *kakemono-yé*, 524 × 19 cm. The seal of the publisher Iwatoya Kisaburo is on the side of the boat. In this impression the colours are much faded, but as the colour was confined to the girl's dress and the *saké*-cup, the youth being clothed in a dress of black, grey, and white checks, the dulling of the tones of pink and red is not much to be regretted. The woodcut dates, to judge from style, types, and fashion of coiffure, from about 1800 or a little after ; not Utamaro's best period, though he was still capable of superb designs (like the famous Yamauba and Kintoki with the chestnut), and it would not be remarkable but for the representation of the young man's reflection, exquisitely rendered in a tint of shadowy grey. As a rule, of course, Japanese art ignores such things as cast shadows and reflections ; the darkness of night is merely symbolized by a black sky behind a perfectly visible scene. When such natural effects are reproduced in Japanese prints, it is not an experimental step in naturalism, it is a playful fancy rather on the part of the artist, finding an amusing motive for design. A well-known and charming print of Utamaro's portrays a mother with a baby on her shoulder looking down into a well where the two faces are pictured in the water. Here the

treatment is rather different. Very few impressions of this print appear to exist.

At the same time the sub-department acquired two *kakemono-yé* by Hokusai. One of these is the 'Carp leaping up a Waterfall', from the fine set of animals, birds, and fishes which is among the artist's late works and which hitherto has not been represented in the Museum. The other completes the Museum set of *Shika Sha-shinkyō*, 'Living Images from the Poets of China and Japan', the set of ten prints by many accounted the climax of the whole series of Hokusai's colour-print designs. Seven of these were described in the Catalogue published in 1916: two others have been acquired in the last few years. The present purchase is a very fine impression of the 'Ri Haku', the subject of which is the famous Chinese poet Li Po (A. D. 705–62) contemplating the waterfall of Lo-Shan.

Among the prints purchased at the same time were two by Yeishi, one by Kiyonaga, and one of a rare set of prints by Shunchō representing a girl—the well-known beauty Ohisa—and the wrestler Onogawa; large heads on a yellow ground. This print dates from about 1790 and illustrates the new vogue for prints of large heads, started by Shunkō and Shunyei, who anticipated the great series of actors' portraits published by Sharaku in 1794–5. The sub-department also acquired four seventeenth-century Chinese colour-prints of flowers and fruit. L. B.

13. DRAWINGS BY HOLMAN HUNT.

MRS. HOLMAN-HUNT has recently presented two drawings by her late husband, William Holman Hunt, O.M., the centenary of whose birth occurred on April 2nd. The gift is particularly welcome, since this great artist was hitherto unrepresented in the Museum, which possesses drawings, not very numerous, by most of his comrades of the Pre-Raphaelite movement.

The first is a pen-and-ink sketch ($9\frac{3}{8} \times 12\frac{5}{8}$ inches), dating apparently from 1850, for the picture of 'Valentine rescuing Sylvia' (*Two Gentlemen of Verona*), which Holman Hunt exhibited at the Royal Academy in 1851. The picture was attacked by *The Times* but found a warm defender in Ruskin. Miss Siddal, afterwards the

XVI. 'JOSEPH,' *by Holman Hunt*

a

b

c

XVII. ENGLISH PORCELAIN

wife of Rossetti, sat for Sylvia, but in this drawing the face has been erased and roughly drawn again in pencil. The drawing has its weak points, but is imbued with the Pre-Raphaelite spirit. Its arched top is characteristic of the period.

The second, and finer, drawing is of much later date (Plate XVI). It is a highly finished study in silver (or gold ?) point from an Arab model, drawn at Jerusalem in 1876, for the figure of Joseph leading Mary and the Holy Child, in 'The Triumph of the Innocents' (first version, now in the Walker Art Gallery, Liverpool). The shoe, the hands, and some other details, including the signature, have been drawn in pencil. The whole figure is slightly sketched again, on a smaller scale, on the left, and there are three separate sketches of the left hand. The drawing, on a white prepared paper, measures $18\frac{7}{8} \times 11\frac{3}{4}$ inches.

The QUARTERLY is indebted for leave to publish this reproduction to Mrs. Holman-Hunt, to whom the copyright belongs. C. D.

LABORATORY NOTES.

IT is proposed to print from time to time notes on the results of researches made in the Museum Laboratory on matters of importance, not only to the British Museum, but to curators and collectors generally. The Laboratory was established in 1919, on the request of the Trustees, by the Department of Scientific and Industrial Research, and has been from the first under the control of Dr. Alexander Scott, F.R.S., who is assisted by Mr. H. J. Plenderleith, M.C., Ph.D., and Mr. E. Padgham, F.C.S. The results obtained have been published, and thus made available for general use, in a series of Reports, of which the third, a substantial volume of 70 pages and 60 plates, issued by H.M. Stationery Office in 1926, resumes and summarizes the work of the whole period.

The Laboratory Notes to be published in the QUARTERLY, of which the first follows here, will deal with matters of interest as they arise.

ENGLISH PORCELAIN : AN AID TO CLASSIFICATION.

AS the result of an analytical investigation of the paste of English porcelains conducted in the British Museum Laboratory, it has been found possible to gain valuable information as to the nature of

a specimen by the application of a drop-test for phosphate. This test, which in no way disfigures the specimen, possesses the further advantage of being simple in application, and accordingly full technical details have been published elsewhere for the benefit of connoisseurs. It will suffice in the present communication to outline the significance of the work and to refer to some consequent changes in attribution which have necessitated rearrangement in the exhibition cases of the Ceramic Gallery.

Where pieces are left uncoloured as, for example, in the early productions of the Bow and Chelsea factories, the problem of attribution has always been one of considerable difficulty, and this is fully recognized in the British Museum Catalogue. Further complications arise from the well-established practice of copying popular models prevalent in the English as in the continental factories. In many cases, indeed, it would seem to be quite impossible, without the aid of a chemical analysis, to assign a specimen with any degree of finality to one or other factory. Unfortunately such an analysis implies the mutilation of the specimen. The value of the drop-test will be apparent when it is considered that Bow porcelain made under the patent taken out by Frye in 1748 contains phosphoric acid to the amount of from 11 to 19 per cent., while the early Chelsea paste is glassy in nature and free from bone ash. There yet remains the problem of recognizing Bow porcelains manufactured under the first patent (Heylin and Frye, 1745), which utilized a formula free from phosphate, in any quantity at least, and specimens of this class could not be discriminated by the drop-test from early Chelsea models.

By its very nature, a drop-test does not lend itself to an exacting quantitative estimation. It seems possible, however, to distinguish porcelain such as that of Liverpool containing about 2 per cent. of phosphate, from the porcelains of Bow and Lowestoft, so much richer in this ingredient.

No fewer than eighty British Museum specimens have been examined in the Laboratory and data collected which will form an interesting field for further research.

The following table serves to illustrate changes which have been made in the classification of nine porcelains :

Chelsea. (*Previously attributed to Bow.*)		*Bow.* (*Previously attributed to Chelsea.*)	
I. 3	*Statuette* of Britannia seated on a globe which rests on a lion's back. [Plate XVII *a*.]	II. 3	*Statuette* of a Thames waterman wearing Doggett's coat and badge. [Plate XVII *b*.]
I. 17	*Knife-handle* with prunus sprig in relief.	II. 6	*Group :* Old man telling girl's fortune.
I. 28	*Figure* of a boar seated on a rustic base.	II. 11	*Teapot* with moulded spout : globular : handle with thumb-rest : prunus sprays in relief on body and lid.
I. 29	*Figure* of a boar running, in other respects similar to the specimen above.		
I. 35	*Vase* of slender Chinese shape painted in colours with gilding. Oviform body : two monster handles : partridge and prunus pattern.		
I. 74	[1]*Coffee-cup :* transfer-printed in red with the Tea-party of Hancock : roughly painted conventional border inside.		

[1] It should be stated that the test in this case did, indeed, indicate the presence of a small trace of phosphate which was considered to be due to impurity despite the fact that on other grounds this piece has been claimed for Liverpool.

The specimens in the first column have been found to contain no phosphate, while all those in the second column are highly phosphatic, and thus their Bow origin is indicated. It is interesting to note that the Victoria and Albert Museum possesses a piece of similar design and style to I. 35, bearing the raised anchor mark of Chelsea.

In the case of objects of utility in the white, where shape is a fairly constant factor, such as handles for cutlery, considerations of style of relief moulding and nature of glaze and finish are at present insufficient for purposes of identification. It will be possible to identify these by the phosphate test, and having done this to consider the decoration and find out whether any of the reliefs are motifs exclusive to one or other factory. The illustration, Plate XVII *c*, shows two varieties of Chelsea handle, one decorated with a raised scroll

pattern, and the other with a prunus sprig in relief; the third handle bears a daisy spray in relief, contains much phosphate, and is therefore assigned to Bow.

The prunus sprig form of decoration has been found on both Chelsea and Bow productions. The teapot, Number II. 11 of the above table, is an example of the Bow form, and the following may be cited from the non-phosphatic series: Number II. 10, a plate with sloping rim and turned-up edge; Number II. 9, a hexagonal vase with high neck and two dragon handles; and the knife-handle, Number I. 17 of the table.

So far this work has been practically confined to the earliest English porcelain, which seems to offer the most useful field for investigation by the phosphate test. In drawing conclusions two facts must ever be borne in mind, namely, (1) the possibility that some of the non-phosphatic pieces are the earliest products of Bow; and (2) the extreme improbability that the early pastes are all of constant composition; undoubtedly experimental pieces must have been fired, and in the end these two problems must inevitably remain outstanding.

H. J. P.

NOTES

THE WITCHAMPTON CHESSMEN.

IN the last issue of the QUARTERLY a description was given of the remarkable early chessmen recently found at Witchampton Manor, in Dorset. It was then stated that the chessmen had been deposited in the Museum on indefinite loan by the owner, Mrs. McGeagh. It is pleasant to be able to announce that Mrs. McGeagh, on realizing the importance and historical interest of these pieces, which are apparently the earliest chessmen known, has converted her loan into a definite gift to the national collection.

THE JERASH HEAD.

IN the note on this object in the last issue, the loan of it to the British Museum was wrongly attributed to the Department of Antiquities in Palestine. The excavations during which the head

was found were carried out on behalf of the Department of Antiquities of the Government of Transjordan, and the loan was authorized by His Highness the Amir Abdullah and the Transjordan Government.

With regard to the circumstances of the discovery, the following particulars have been supplied by Mr. George Horsfield, who was in local charge of the work under Professor Garstang :

' It was found on the 15th Jan., 1926, inside the colonnade lying to the north of the West door of the Church on the viaduct, which faces the Great Gate of the North Temple, at the foot of the second pillar, about 6 inches from the pavement in a bed of earth.'

DISCOVERIES AT UR.

AN exhibition has been arranged of the most striking of the discoveries made at Ur during the past season by the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania, under the leadership of Mr. C. L. Woolley. The most fruitful portion of the season's work was the exploration of a very early cemetery in the eastern quarter of the temenos, where burials were found ranging from 2600 B.C. back to 3500 B.C. or earlier. These tombs were rich in gold objects (including a gold dagger with handle of lapis lazuli, diadems, reticules in gold and silver, a gold spear, small gold chisels, &c.), beads, and other ornaments, copper implements, ornamental shell plaques, early tablets, &c. The exhibition (which includes the Philadelphia share of the discoveries) will remain open during the summer. A fuller description will be given in the next number. It is hoped to continue the exploration of the cemetery in the autumn ; but funds are needed to supplement the grant made by the Trustees.

In this connexion we deeply regret to have to report the death (as the result of an accidental fall) of Dr. G. B. Gordon, Director of the Museum of the University of Pennsylvania. Dr. Gordon was himself a distinguished explorer, having worked in Central America, and having personally visited Palestine and Iraq, to arrange for the excavations conducted on behalf of his Museum. It was on his initiative that the co-operation between London and Philadelphia

at Ur, which has proved so fruitful, was arranged, and full acknowledgement is due, on behalf of the British Museum, of the friendly and conciliatory spirit in which his side of the partnership was always conducted. His death will not end the co-operation, but it is a great blow to both institutions and to Dr. Gordon's friends in England and America.

INDIAN PAINTINGS.

AN exhibition of Indian paintings has replaced the Japanese colour-prints which have been on view since December last. The most prominent exhibits are copies from two of the famous frescoes of Ajantā, and from two of the less-known but equally impressive frescoes of Bāgh. The rest of the exhibition consists of small paintings of the Mogul, Rajput, and other Hindu schools. A short descriptive Guide, by Mr. Laurence Binyon, has been published, price threepence.

RECENT PUBLICATIONS.

THE CATALOGUE OF THE GREEK COINS OF CYRENAICA, by Mr. E. S. G. Robinson, is the twenty-ninth volume of the British Museum Catalogue of Greek Coins. It covers the numismatic history of Cyrene from the earliest times down to the close of the Roman provincial series under Tiberius. Coins not in the Museum are described in the Introduction, which extends to 275 pages and deals with the whole history under the principal headings of (1) Cyrene, (2) Koinon, (3) Regal Coinages, (4) Barce, (5) Euhesperides, (6) Minor Mints, (7) Cyrenaica under the Romans, and (8) Special Sections. There are 47 plates of coins.

* *

WHEN the King's Music Library was deposited in the Museum by His Majesty in 1911, the Trustees undertook to prepare a catalogue of it. The war, and the complications arising therefrom, delayed the fulfilment of this promise, and it is only now that the first instalment of it has appeared. This is the CATALOGUE OF THE KING'S MUSIC LIBRARY: PART I, THE HANDEL MANU-

SCRIPTS, which was completed and passed through the press by Mr. W. Barclay Squire, just before his lamented death. The Handel manuscripts are by far the most important portion of the collection ; but two other parts will be needed to complete the Catalogue, one to deal with the remaining manuscripts, and the other with the printed music. Arrangements have been made to proceed with these without delay.

* *

THE full publication of the results of the excavations undertaken by the Trustees in Mesopotamia during and since the war has commenced with the appearance of UR EXCAVATIONS, VOL. I. : AL-'UBAID. This volume deals with the excavation of the small but highly important temple, about four miles from Ur, discovered and partially excavated by Mr. Hall in 1919, and finally cleared by Mr. Woolley in 1923–4. From this site came the remarkable copper bulls and the relief of Imdugud (see QUARTERLY, I. 4, art. 56), and the equally remarkable friezes of cattle, birds, and a milking scene, which are the most striking extant examples of Sumerian art of about 3000 B. C. These are now fully published in a large quarto volume, with 68 plates, issued under the joint auspices of the British Museum and the Museum of the University of Pennsylvania. The work is shared by Mr. Hall and Mr. Woolley, with chapters by Mr. Gadd on the inscriptions and by Sir Arthur Keith on the human remains.

* *

A VERY handsome monograph on GREEK PRINTING TYPES, the outcome of the exhibition described in Vol. I, p. 112, has been presented to the Trustees by the Lanston Monotype Corporation. It contains facsimiles of all the sixty examples of Greek printing, from 1465 to 1927, comprised in that exhibition, with a historical introduction of 16 folio pages by Mr. Victor Scholderer, the designer of the NEW HELLENIC type which has been produced by the Lanston Corporation in response to the desire for a new fount of Greek type expressed by the Society for the Promotion of Hellenic Studies. The generosity and enterprise of the Lanston Corporation and their Director, Mr. W. I. Burch, have not only provided a type

of great beauty (of which examples are given), from which it is to be hoped future readers of the Greek classics will benefit, but also have made a contribution of great value to bibliographical literature. Text and facsimiles have been beautifully produced by the Oxford University Press, and the entire edition (apart from copies reserved for presentation) has been handed over to the Trustees of the British Museum for sale, all proceeds being devoted to the purchase of specimens of fine printing for the Museum. Purchasers, therefore, will not only obtain a handsome and instructive volume for a guinea, but will be directly benefiting the national collection by every penny of their expenditure.

* *

THE two most recent additions to the series of official Guide-books are a new edition of the *Guide to the Waddesdon Bequest*, and a wholly new *Guide to the Exhibition of Roman Coins*, the work of Mr. H. Mattingly. The latter, like other departmental Guides, is a brief handbook to the whole subject, and is illustrated by reproductions of 97 coins.

* *

THE various series of postcards have received the following additions: no. 78 (15 cards in monochrome), Drawings by Claude Lorrain (supplementing set no. 57, which has been reissued); 79, Greek, Roman, and Etruscan Bronzes; B. 27 (six cards in colour), Scenes from the Romance of the Rose; B. 28, Miniatures from Froissart's Chronicles; B. 29, Miniatures of Franciscan subjects; B. 30, Water-colours by J. S. Cotman; C. 13 (15 cards in colour), Coloured Prints by Blake (in connexion with an exhibition of Blake's work, arranged in commemoration of the centenary of his death). A large reproduction of a miniature of St. Bonaventura receiving a vision of St. Francis has also been published.

THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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RECENT PUBLICATIONS

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS: Vol. III. Dutch Drawings of the XVIIth Century (A–M). By A. M. HIND, M.A. Pp. xvi + 162, with 80 plates. £1 15s.

SUPPLEMENTARY CATALOGUE OF ARABIC PRINTED BOOKS IN THE BRITISH MUSEUM. Compiled by ALEXANDER S. FULTON, M.A., and A. G. ELLIS, M.A. 1,188 columns. £4 10s.

FLINTS: an illustrated Manual of the Stone Age for Beginners. By REGINALD A. SMITH, V.P.S.A. Pp. 55, with 32 figures in the text. 6d.

CATALOGUE OF GREEK COINS IN THE BRITISH MUSEUM: CYRENAICA, by E. S. G. ROBINSON. Pp. cclxxv + 154, with 47 plates. £2.

CATALOGUE OF THE KING'S MUSIC LIBRARY: PART I, THE HANDEL MANUSCRIPTS. By W. BARCLAY SQUIRE, M.V.O. Pp. xi + 143, with 5 plates. 15s.

UR EXCAVATIONS: VOL. I. AL-'UBAID. By H. R. HALL and C. L. WOOLLEY, with chapters by C. J. GADD and Sir ARTHUR KEITH. (Publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia.) Pp. xii + 244, with 68 plates. £3 3s.

GREEK PRINTING TYPES, 1465–1927: Facsimiles from an Exhibition of Books illustrating the Development of Greek Printing, with an Historical Introduction by VICTOR SCHOLDERER. Pp. x + 16, with 27 plates. £1 1s.

GUIDE TO THE EXHIBITION OF ROMAN COINS IN THE BRITISH MUSEUM. Pp. 81, with 8 plates and 11 figures. 2s.

THE WADDESDON BEQUEST: Jewels, Plate, and other Works of Art, bequeathed by Baron FERDINAND ROTHSCHILD. Second edition. Pp. 56, with 20 plates and illustrations in the text. 1s. 6d.